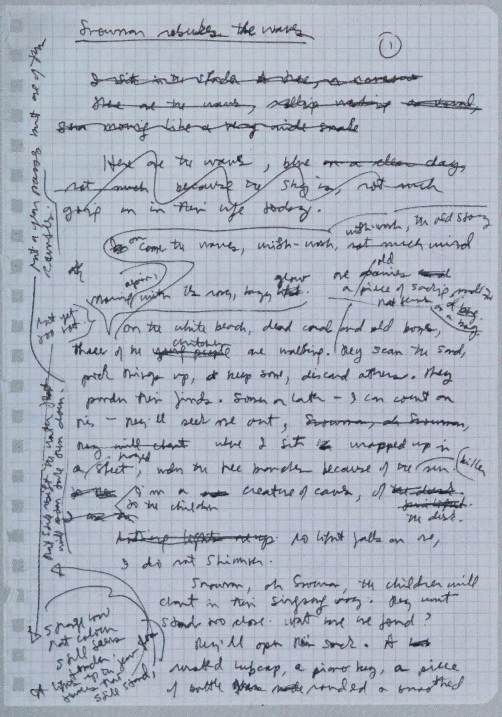
Canlit without covers:

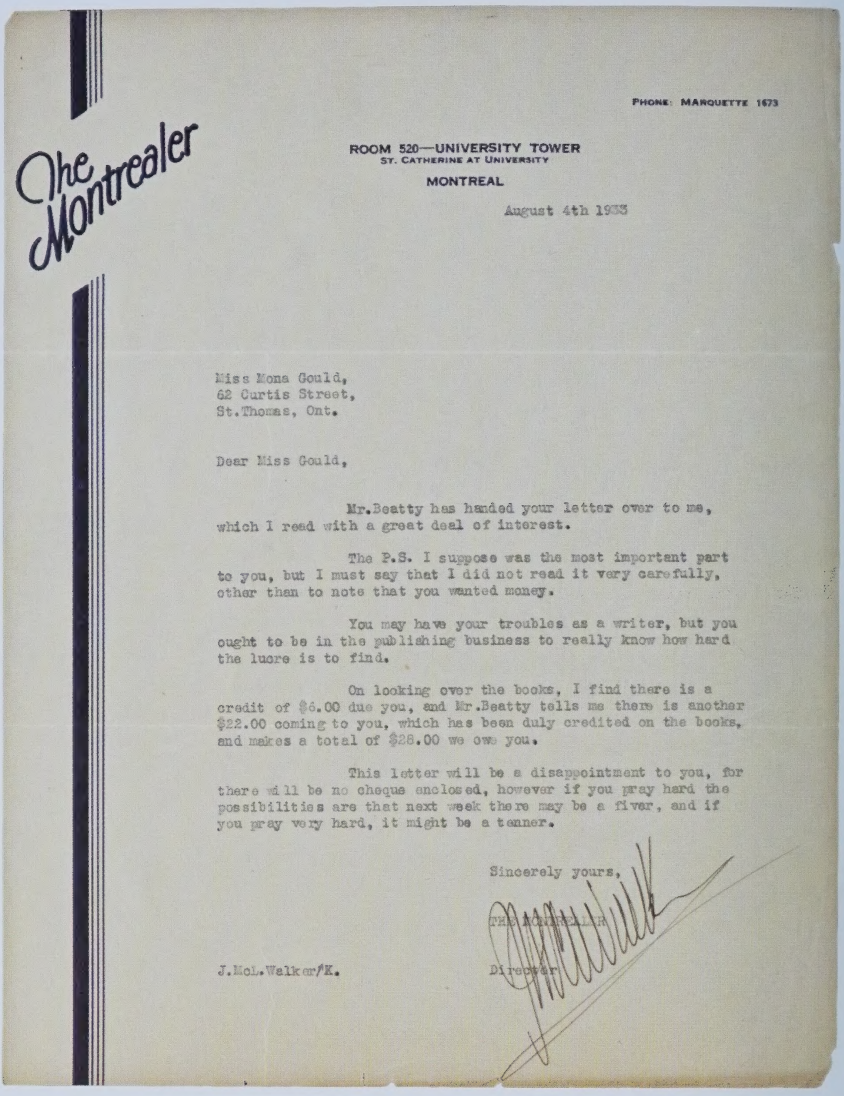
Recent Acquisitions of Canadian Literary Manuscripts

Exhibition and catalogue by Anne Dondertman



Thomas Fisher Rare Book Library, University of Toronto

On display from 16 May to 2 September 2005



The Montrealer

PHONE: MARQUETTE 1673

ROOM 520—UNIVERSITY TOWER
ST. CATHERINE AT UNIVERSITY
MONTREAL

August 4th 1933

Miss Mona Gould,
62 Curtis Street,
St.Thomas, Ont.

Dear Miss Gould,

Mr.Beatty has handed your letter over to me, which I read with a great deal of interest.

The P.S. I suppose was the most important part to you, but I must say that I did not read it very carefully, other than to note that you wanted money.

You may have your troubles as a writer, but you ought to be in the publishing business to really know how hard the lucre is to find.

On looking over the books, I find there is a credit of $6.00 due you, and Mr.Beatty tells me there is another $22.00 coming to you, which has been duly credited on the books, and makes a total of $28.00 we owe you.

This letter will be a disappointment to you, for there will be no cheque enclosed, however if you pray hard the possibilities are that next week there may be a fiver, and if you pray very hard, it might be a tanner.

Sincerely yours,

THE MONTREALER

J.McL.Walker/K. Director

Letter from J.M. Walker of *The Montrealer* to Mona Gould discussing payment for magazine contributions, 1933.

Introduction

One of the great strengths of the Thomas Fisher Rare Book Library lies in its holdings of Canadian literature. The Library is the depository for the reference collection of current Canadian literature, as well as retrospective works going back to our earliest history. Complementing and enriching the printed collections are the manuscript holdings. Canadian literary manuscripts range from a small group of letters by Susanna Moodie to David Young's screenplay for the film version of Carol Shield's *Swann*. Over the past three decades the Library has acquired the literary papers of such major figures as Earle Birney, Ernest Buckler, Mazo De La Roche, Gwendolyn MacEwen, and W.W.E. Ross, as well as those of contemporary authors ranging from Margaret Atwood to Eric Wright. A number of writers are depositing their papers with us on an ongoing basis. These include Margaret Atwood, Dennis Lee, Josef Škvorecký, and David Solway. Indeed our holdings of Canadian literary manuscripts have been our fastest growth area over the past decade. Over thirty different author collections are represented in this exhibition, and a complete list of the Canadian literary manuscripts held by the Fisher Library can be found at the end of this catalogue.

In order to limit the scope to manageable proportions this exhibition features examples of English Canadian literary papers acquired by the Fisher Library within the past half dozen years. These include older materials which have been recently acquired, such as an addition to the papers of W.W.E. Ross donated by Ross's heirs, as well as current items such as drafts of Margaret Atwood's most recent novel. Rather than arranging the material by author, it is divided into four broad groupings, as a means of documenting the life of both the writer and the work:

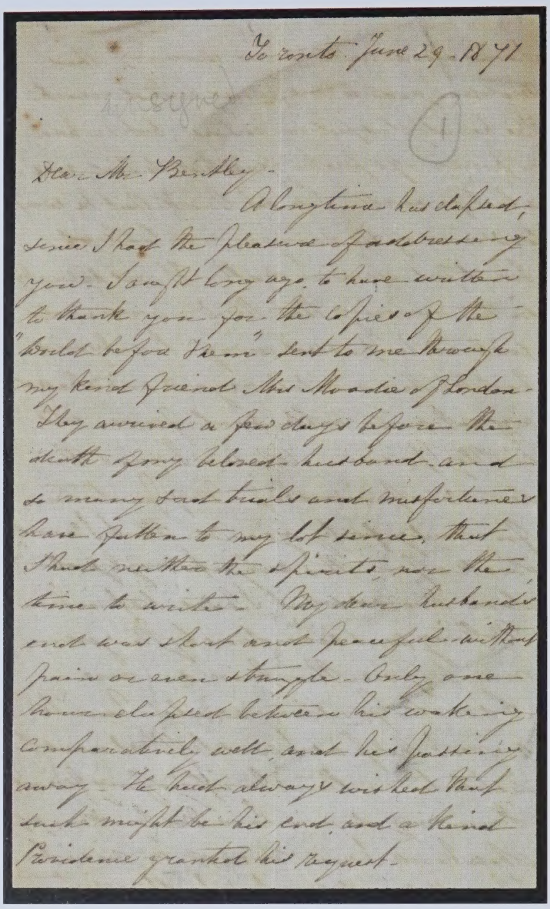
- *First Ideas* including juvenilia, notebooks, research notes, and other initial drafts of both published and unpublished work

- *Taking it Further* documenting the various stages of editing by the writer and/or colleagues, editors and others, taking the initial idea through a number of subsequent drafts and revisions

- *Getting it Published* including proposals, acceptances and rejections, editorial correspondence with publishers, copy editing, design, and layout, and subsequent publication, including translations

- *The Wider World* documenting the post-publication phase, including promotion and publicity, reviews, interviews, and literary awards and honours

Authors' papers are an incredibly rich source of information, not only about the individual writers but also the circle in which they live and work, including other authors, editors, agents, publishers, and family and friends. The intent of this exhibition has been to highlight a wide range of materials by a number of different writers, working



Toronto June 29 - 1871

Dear Mr Bentley -

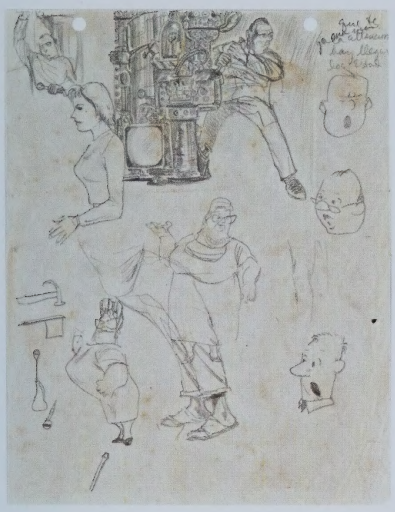
Although I have declined, since I had the pleasure of addressing you - so long ago, to have written to thank you for the copies of the "Bold Buccaneer" sent to me through my kind friend Mrs Moodie of London - they arrived a few days before the death of my beloved husband and so many sad trials and misfortunes have fallen to my lot since, that I had neither the spirits, nor the time to write - My dear husband's end was short and peaceful without pain or even struggle - Only one hour elapsed between his waking in comparative health, and his passing away - He had always wished that such might be his end, and a kind Providence granted his request -

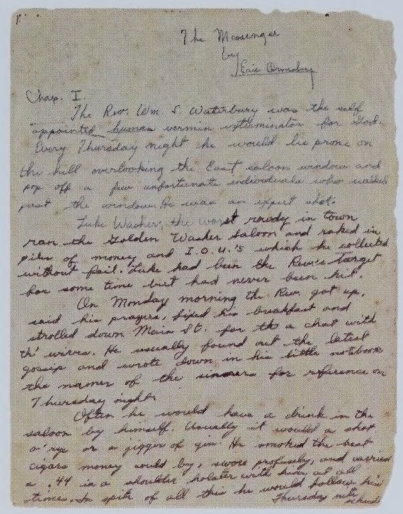
Drawings and first page of text of a short story entitled "The Messenger", written by Eric Ormsby while in high school.

One of the earliest literary manuscripts in the Fisher collections – a letter from Susanna Moodie to her publisher, Richard Bentley, announcing the death of her husband, 1871.

in a variety of literary genres, in order to give an indication of the breadth and depth of the Fisher collections, and thus the nature of the primary research material available for study. The selection has necessarily been shaped by the actual resources available. Some authors have finely honed archival instincts and have kept meticulous and comprehensive records. For others we have only partial holdings. Due to the fact that we are mainly dealing with contemporary figures and current materials, privacy considerations result in portions of collections being temporarily restricted. This is particularly the case with editorial, personal, and business correspondence within many author collections, and with the papers of literary agents and editors. Some of the fascinating stories and insights within these literary *fonds* will have to wait to be uncovered by future generations of researchers.

Any number of exhibitions could be drawn from our resources, and the selection process was a challenging one. Although the materials being shown can only hint at the richness and complexity of the overall subject, I hope this exhibition gives some indication of the great variety of research material to be found in our collections, and that it inspires further investigation, and additional acquisitions. But it is also my hope that even the casual visitor to this exhibition will come away with an appreciation of the nature of the writing life in Canada, and an increased respect for the remarkable creativity, commitment, and determination of Canadian authors and their publishers.





The Messenger
by
Eric Ormsby

Chap. I.

The Rev. Wm. S. Waterbury was the only appointed Lyonsia vermin exterminator for Wood. Every Thursday night he would lie prone on the hill overlooking the East saloon windows and pop off a few unfortunate individuals who walked past the windows he was on upon shot.

Luke Washer, the worst rowdy in town ran the Golden Wader Saloon and raked in piles of money and I.O.U.'s which he collected without fail. Luke had been the Rev's target for some time but had never been hit.

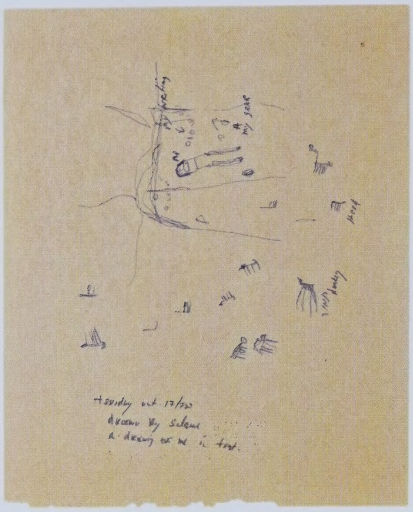
One Monday morning the Rev got up, said his prayers, tipped his breakfast and strolled down Main St. for to chat with th' wimmin. He usually found out the latest gossip and wrote down in his little notebook the manner of the sinners for reference on Thursday night.

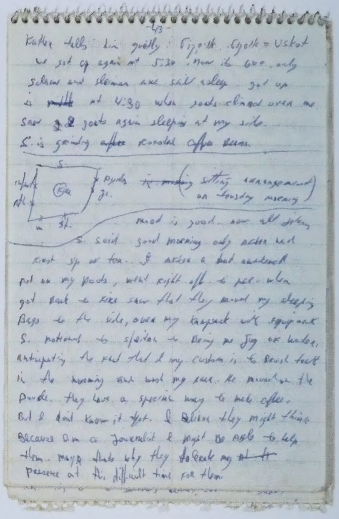
Often he would have a drink in the saloon by himself. Usually it would be a shot o' rye or a jigger of gin. He smoked the best cigars money could buy, wore perfume, and carried a .44 in a shoulder holster with him at all times. In spite of all this he would follow his ...Thursday night ritual

First Ideas (Cases One-Two)

Writers approach their work in many different ways and the often-posed question 'how do you get your ideas?' does not have a simple answer, if it can be answered at all. Nevertheless, evidence of the creative process is to be found in the records authors maintain and deposit with us. Indeed, examples of juvenilia such as those by Margaret Atwood, Joy Fielding, and Eric Ormsby attest to the fact that the creative drive can be a powerful force even from an early age. Some writers keep extensive working notebooks or diaries in which they record ideas or compose initial drafts, perhaps alongside other details of their lives, on a frequent, if not daily, basis. Ormsby's papers contain an almost complete record of his creative output, in a series of working notebooks kept from the early 1960s. Other writers take advantage of any odd bit of paper to note an initial inspiration, but such ephemeral scraps often do not survive. In the Lorna Goodison papers we have examples of early hand-written poems jotted down on the backs of envelopes, and on brown paper bags. An early draft of W.W.E. Ross's poem "Fresh Woods" was written on a piece of cardboard.

The initial germ of an idea may or may not be developed into more complete or polished pieces, either shortly after the first thought was recorded, or sometimes much later. In some cases, the first draft is the only one ever produced, as in the case of David Young's fascinating short play entitled "Varadero", which was composed in a four-hour period and performed only once, on the same day, as part of a benefit for the Necessary Angel Theatre Company. George Fetherling mailed home sections of his novel *Running Away to Sea* from various locations in South America as he was travelling on board a freighter. Of course, even when initial ideas are further developed, these do not always end up as published pieces. In the Alberto Manguel papers we have interesting examples of his work as a young man translating poems by Sylvia Plath and Marianne Moore into Spanish. In the Atwood papers we have a manuscript described by the author as "the Ur manuscript from which both *Alias Grace*

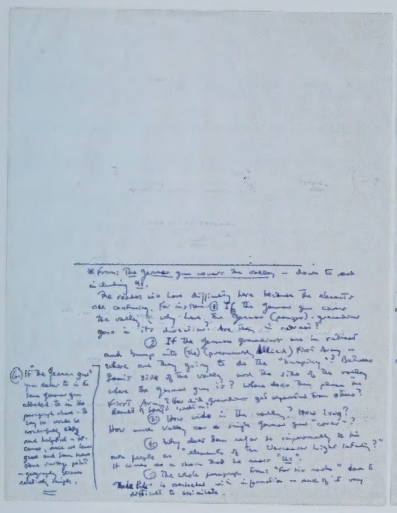




Background research for the novel *Sulha*, including a photo of Malka Marom conducting an interview, a drawing by Bedouin children, and one of Marom's many notebooks.

and *The Blind Assassin* arose". Most literary *fonds* contain examples of unpublished material which, by virtue of its uniqueness, is of great significance to researchers, shedding light on writers' work habits and creative development.

In some instances writers conduct intensive background research in order to flesh out their initial ideas and provide convincing and accurate detail. This was the case with Malka Marom's *Sulha*. Marom spent time with the Bedouin in the Sinai desert, keeping detailed diaries and notebooks, recording interviews, learning the language, and reading background material in order to make the setting and plot completely authentic. In a fascinating short piece written to her British publisher, Atwood states that *Oryx and Crake* "appeared to [her] almost in its entirety" while bird watching in Australia. This initial inspiration nevertheless had to be fleshed out, and the *fonds* includes the extensive research files she compiled on a great many topics relevant to the story, such as animal rights violations, the child sex trade, cloning and genetically modified organisms, and research facility security. When we are fortunate enough to have complete records of the early stages of a work it affords an opportunity to study the transformative process that turns a few hastily jotted notes or first impressions into a sustained work of creative literature.



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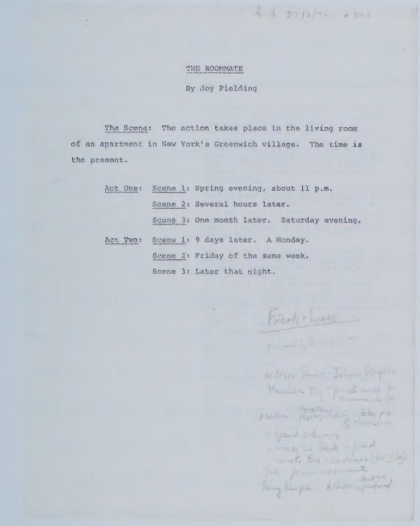
Only six months I've been killing people.

Out the aperture the Germans had used for their gun and the farmer had used for manure he can see the manure pile and the field of fire down the hillside dotted with bushes and bunches of grass and punctured bundles of field-grey and khaki that had been men. More of the same, invisible in the murk of the bottom. Among them the remains of Hugh Young, eyes blue; then this German's gone dark, a gutted corpse stiff under a groundsheet, and the rest those Belgian girl had buried. He can only guess at the shapes of the shellholes through the thick grey air. If they'd been able to see us any better, we'd all be dead.

For six months I've been trying to keep people alive. These precious few have made it through the breach, safe for now. Except the German, they should all see tomorrow. His foot aches in its bloody cotton binding and he feels too tired for tomorrow. There's an outpost in the farmhouse to ward of ominous movement up the road. Trenches are dug and a position chosen for the Bren. He looks at Phillips the Bren gunner asleep with his weapon, uniform dark from the blood of the last officer criminally stupid Halldorsen, Petas, Lieutenant. The German gun covers the valley. The panzer-grenadiers went that way and no doubts they'll be back. They'll jump into First Army and try to break through the way they overran elements of the Vancouver Light Infantry. Um. God, he thinks, we were supposed to "mop up pockets of resistance and secure the area." A soft touch after France. He closes his eyes. They feel hot under their lids.

(paragraph ends)



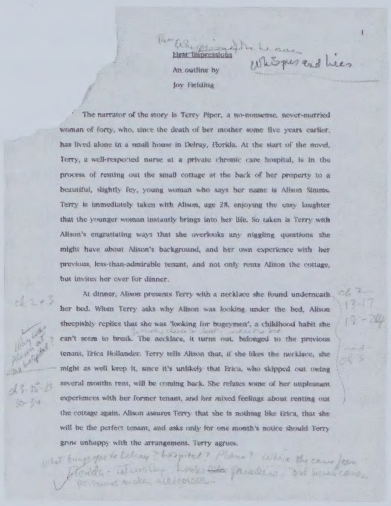
THE ROOMMATE

By Joy Fielding

The Scene: The action takes place in the living room of an apartment in New York's Greenwich village. The time is the present.

Act One: Scene 1: Spring evening, about 11 p.m.
Scene 2: Several hours later.
Scene 3: One month later. Saturday evening.

Act Two: Scene 1: 9 days later. A Monday.
Scene 2: Friday of the same week.
Scene 3: Later that night.



Whispered Lies

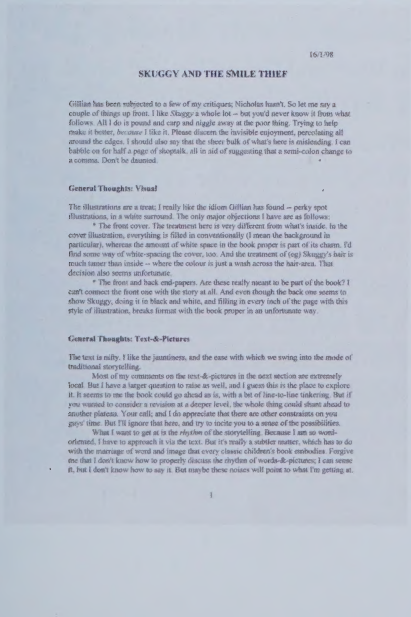
Plot Impossible

An outline by

Joy Fielding

The narrator of the story is Terry Piper, a no-nonsense, never-married woman of forty, who, since the death of her mother some five years earlier, has lived alone in a small house in Delray, Florida. At the start of the novel, Terry, a well-respected nurse at a private chronic care hospital, is in the process of renting out the small cottage at the back of her property to a beautiful, slightly fey, young woman who says her name is Alison Simms. Terry is immediately taken with Alison, age 28, enjoying the easy laughter that the younger woman instantly brings into her life. So taken is Terry with Alison's engratiating ways that she overlooks any niggling questions she might have about Alison's background, and her own experience with her previous, less-than-admirable tenant, and not only rents Alison the cottage, but invites her over for dinner.

At dinner, Alison presents Terry with a necklace she found underneath her bed. When Terry asks why Alison was looking under the bed, Alison sheepishly replies that she was 'looking for bogeymen', a childhood habit she can't seem to break. The necklace, it turns out, belonged to the previous tenant, Erica Hollander. Terry tells Alison that, if she likes the necklace, she might as well keep it, since it's unlikely that Erica, who skipped out owing several months rent, will be coming back. She refutes some of her unpleasant experiences with her former tenant, and her mixed feelings about renting out the cottage again. Alison assures Terry that she is nothing like Erica, that she will be the perfect tenant, and asks only for one month's notice should Terry grow unhappy with the arrangement. Terry agrees.



16/1/98

SKUGGY AND THE SMILE THIEF

Gillian has been subjected to a few of my critiques; Nicholas hasn't. So let me say a couple of things up front. I like *Skuggy* a whole lot -- but you'd never know it from what follows. All I do is pound and carp and niggle away at the poor thing. Trying to help make it better, *because* I like it. Please discern the invisible enjoyment, percolating all around the edges. I should also say that the sheer bulk of what's here is misleading. I can babble on for half a page of shoptalk, all in aid of suggesting that a semi-colon change to a comma. Don't be dismissed.

General Thoughts: Visual

The illustrations are a treat; I really like the idiom Gillian has found -- perky spot illustrations, in a white surround. The only major objections I have are as follows:

* The front cover. The treatment here is very different from what's inside. In the cover illustration, everything is filled in conventionally (I mean the background in particular), whereas the amount of white space in the book proper is part of its charm. I'd find some way of white-spacing the cover, too. And the treatment of (eg) Skuggy's hair is much tamer than inside -- where the colour is just a wash across the hair-area. This decision also seems unfortunate.

* The front and back end-papers. Are these really meant to be part of the book? I can't connect the front one with the story at all. And even though the back one seems to show Skuggy, doing it in black and white, and filling in every inch of the page with this style of illustration, breaks format with the book proper in an unfortunate way.

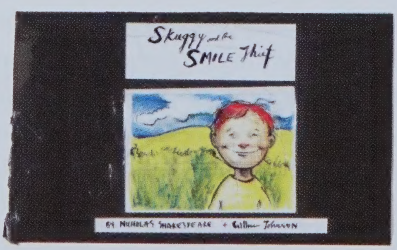
General Thoughts: Text-&-Pictures

The text is nifty. I like the jauntiness, and the ease with which we swing into the mode of traditional storytelling.

Most of my comments on the text-&-pictures in the next section are extremely local. But I have a larger question to raise as well, and I guess this is the place to explore it. It seems to me the book could go ahead as is, with a bit of line-to-line tinkering. But if you wanted to consider a revision at a deeper level, the whole thing could shunt ahead to another plateau. Your call, and I do appreciate that there are other constraints on you guys' time. But I'll ignore that here, and try to incite you to a sense of the possibilities.

What I want to get at is the *rhythm* of the storytelling. Because I am so word-oriented, I have to approach it via the text. But it's really a subtler matter, which has to do with the marriage of word and image that every classic children's book embodies. Forgive me that I don't know how to properly discuss the rhythm of words-&-pictures; I can sense it, but I don't know how to say it. But maybe these notes will point to what I'm getting at.

1

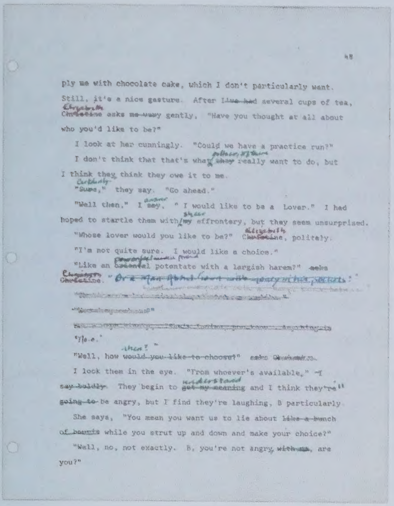


The editing process: Timothy Findley's editing of George Payerle's novel *The Unknown Soldier* (top); Joy Fielding's original script for "The Roommate", and outline for the novel *Whispers and Lies* (middle); Dennis Lee's editing notes for a children's book by Nicholas Shakespeare and Gillian Johnson (bottom).

Although some writers are able to capture and craft the whole of their intent in their initial drafts, requiring little subsequent modification, it is more often the case that the writer revisits the piece to make changes. These changes can be minor, involving tinkering with individual words, or they can be comprehensive re-workings which in effect are entirely new beginnings. Joy Fielding wrote a complete draft of a play script, entitled "The Roommate" in 1976 but was dissatisfied with that version. When she returned to it almost thirty years later, it was completely re-written as a novel and published under the title *Whispers and Lies*. Often the base text is heavily and frequently revised. In Suniti Namjoshi's editing for *The Conversations of Cow*, we see her emendations in four different colours as she works through the draft, making changes and additions. Often many different drafts are produced as new ideas and directions are explored, with each version still seeming, to the critical mind of the writer, imperfect. With poetry in particular each individual word is carefully considered, as can be seen in David Solway's revisions to his 2003 book of poetry *Franklin's Passage*. Malka Marom composed an amazing twenty-seven drafts of her novel *Sulha* over a period of some twenty years, while at the same time pursuing her public career as musician and broadcaster.

Writers commonly consult with others during the difficult process of working towards a finished piece, either before a publisher is approached or concurrently. Very often, according to acknowledgements in published works or in interviews with writers about their working methods, a spouse, other family member, or close friend plays an early role in this process. This first reading by a close companion may be an important step, but it is rarely documented in a writer's papers, possibly because it tends to be a verbal, informal, even intimate, interaction. What do often exist are various forms of written correspondence with other writers, editors, or agents who are called upon in order to break an impasse, to obtain a fresh eye from someone standing outside the work, or to draw on professional expertise. On display are several examples of writers editing each others works - Timothy Findley's editing of George Payerle's novel *The Unknown Soldier*; Bill Keith's editing of *Near Water*, the final instalment of Hugh Hood's monumental twelve part work *The New Age*, just before Hood's death prior to its publication in 2000; and Dennis Lee's editing notes for a children's book by Nicholas Shakespeare and Gillian Johnson.

Another aspect of the editing process, particularly for novels which involve complex plotting or which exist in multiple editing versions, is the way in which an author organises and keeps track of the ongoing development of the work during the writing and revision process. On display is Margaret Atwood's progress chart for *Oryx and Crake*, with an early version of the table of contents. Douglas LePan carefully worked out the sequence of the poems in *Far Voyages*, changing their order, and incorporating new poems as the final form of the text took shape. With detective fiction the outlines and plot summaries are critical in the evolution of the work, and Eric Wright's notebooks are full of detailed elaborations and chronologies of who does what, when, and where.



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ply me with chocolate cake, which I don't particularly want. Still, it's a nice gesture. After ~~I've had~~ several cups of tea, ~~Christine~~ Elizabeth asks ~~me very~~ gently, "Have you thought at all about who you'd like to be?"

I look at her cunningly. "Could we have a practice run?"

I don't think that that's what ~~they~~ really want to do, but I think they think they owe it to me.

"~~Sure~~," they say. "Go ahead."

"Well then," I say. "I would like to be a Lover." I had hoped to startle them with ~~my~~ sheer effrontery, but they seem unsurprised.

"Whose lover would you like to be?" ~~Christine~~ Elizabeth, politely.

"I'm not quite sure. I would like a choice."

"Like an ~~Oriental~~ potentate with a largish harem?" ~~asks Christine~~.

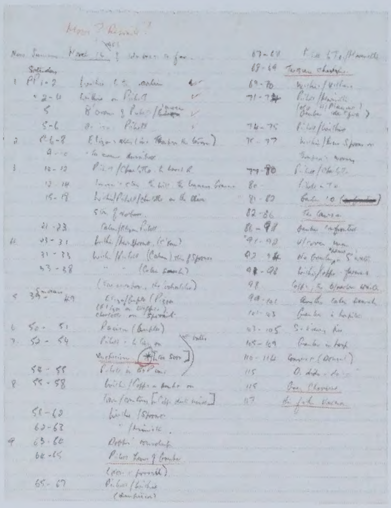
"No."

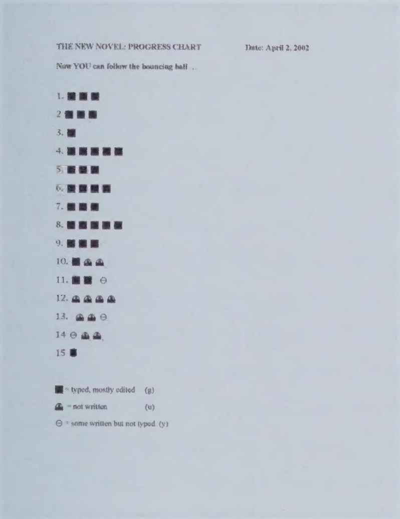
"Well, how ~~would you like to choose?~~" ~~asks Christine~~.

I look them in the eye. "From whoever's available," ~~I say boldly~~. They begin to ~~get my meaning~~ and I think they're ~~going to~~ be angry, but I find they're laughing, B particularly.

She says, "You mean you want us to lie about ~~like a bunch of hounds~~ while you strut up and down and make your choice?"

"Well, no, not exactly. B, you're not angry ~~with me~~, are you?"





THE NEW NOVEL: PROGRESS CHART Date: April 2, 2002

Now YOU can follow the bouncing ball ...

1. ■ ■ ■
2. ■ ■ ■
3. ■
4. ■ ■ ■ ■ ■
5. ■ ■ ■
6. ■ ■ ■ ■
7. ■ ■ ■
8. ■ ■ ■ ■ ■ ■
9. ■ ■ ■
10. ■ ▲ ▲
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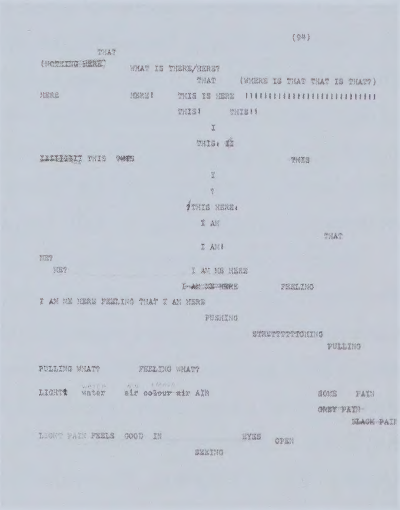
12. ▲ ▲ ▲ ▲
13. ▲ ▲ ⊖
14. ⊖ ▲ ▲
15. ■

■ = typed, mostly edited (g)

▲ = not written (u)

⊖ = some written but not typed (y)



(94)

~~(NOTHING HERE)~~ THAT WHAT IS THERE/HERE?

THAT (WHERE IS THAT THAT IS THAT?)

HERE HERE! THIS IS HERE ||||||||||||||||||||||||||

THIS! THIS!!

I

THIS! II

~~IIIIIIIII~~ THIS ~~THIS~~ THIS

I

?

THIS HERE!

I AM

THAT

I AM!

ME?

ME?

I AM ME HERE

~~I AM ME HERE~~ FEELING

I AM ME HERE FEELING THAT I AM HERE

PUSHING

STRETTTTTTCHING

PULLING

PULLING WHAT? FEELING WHAT?

LIGHT! water air colour ~~air~~ AIR SOME PAIN

~~GREY PAIN~~

~~BLACK PAIN~~

LIGHT PAIN FEELS GOOD IN EYES OPEN

SEEING

The editing process: A page from Suniti Namjoshi's *The Conversations of Cow* (top left); Eric Wright's notes on plotting for *Death of a Hired Man* (top right); novel progress chart for Atwood's *Oryx and Crake* (bottom left); W.J. Keith's editing of Hugh Hood's *Near Water* (bottom right).

Getting it Published (Cases Five-Six, and MacLean Hunter Reading Room)

Manuscripts can be submitted to publishers in a number of different ways, depending on the nature of the work, and the existing relationship between author or agent and publisher. Some authors submit proposals for works not yet written, producing an outline or sample sections of text, as in Jack Batten's outline for a young adult sports novel. In the case of poetry and short fiction, initial publication often takes place in magazines and literary journals. Eric Ormsby's two boxes of index cards track which poems were sent where and when, and whether or not the pieces were accepted and ultimately published. Crad Kilodney's black notebook contains the entire record of his many manuscripts with notes on where and when they were

submitted for publication. Publisher's archives, as well as authors' papers, can be drawn on in order to obtain a detailed picture of both sides of the interaction. In Karen Mulhallen's *Descant* files there are many examples of database listings of submissions to the journal, with editorial comments on which manuscripts should be considered for further reading, and which were to be rejected outright.

Sometimes the submissions are carefully considered by the publisher, and the author is given valuable editorial advice, even when the manuscript is rejected. It is more often the case that the author receives a standard form letter rejecting the manuscript, which is still perhaps preferable to receiving no response at all. That the unknown or first author is at a distinct disadvantage is attested to by a sample of the rejection letters received by Crad Kilodney when he submitted poems by Irving Layton under a pseudonym, as a means of pointing out the skewed nature of the publisher's evaluation process. Michael Harris of Véhicule Press, almost the only publisher to recognize the hoax, sent back a witty response: "Irving Layton, to whom I showed your manuscript, was as delighted as I was to see how useful his poems still are." An interesting sequence of letters from eight Canadian magazine publishers to the poet Mona Gould, between 1928 and 1949, gives a sense of the typical interchange between author and magazine publisher at the time, as well as an indication of the amount paid for magazine submissions of poetry. In connection with author payments, J. M. Walker of *The Montrealer* echoes the sentiments of many publishers when he writes in 1933: "You may have your troubles as a writer, but you ought to be in the publishing business to really know how hard the lucre is to find".

Another more recent publication history is that of Douglas LePan in his efforts to find a publisher for his verse drama *Macalister* in the 1990s. LePan, who twice won a Governor General's Award, submitted the proposal and sample text to his publisher, McClelland and Stewart. When that was turned down by them in 1993 he sent the manuscript to a long list of Canadian publishers, from Oxford University Press to Key Porter to Porcupine's Quill, and the manuscript was eventually accepted by Quarry Press in Kingston. The entire sequence of events is fully documented in LePan's papers, from the initial inquiries to the rejections and final acceptance of the manuscript, including the contract with Quarry Press; subsequent correspondence regarding copyediting, layout and design; and finally the royalty statements. The edition size was 1200 copies, and LePan received royalties of $656.31 during the first three years following publication in 1995.

The correspondence between authors and publishers is a wonderfully rich and utterly fascinating source of information on the workings of publishing houses, and the complex nature of the relationships authors have with their publishers and editors. Publishers praise and flatter, encourage and cajole, berate and chastise. In a typical letter from Jack McClelland to an author struggling with too many revisions he pleads, "please hurry up and finish the fucking thing in my lifetime". B.K. Sandwell of *Saturday Night* wrote many scathing letters to Mona Gould, accusing her of laziness, deploring her technical ability and her spelling and punctuation, but also recognizing her talent and generally encouraging her to persevere.

Often the *fonds* contains, in addition to personal and editorial correspondence,

McGraw-Hill Ryerson Limited

330 Progress Avenue
Scarborough, Ontario M1P 2Z5
Telephone 416/293-1911
Fax 416/293-0027
Telex 065-25169

June 20, 1989

Mr. Herman Mlunga Mbongo
c/o Box 251
Station S
Toronto, Ontario
M5M 4L7

Dear Mr. Mbongo,

Thank you for your letter of June 2, 1989 regarding your proposed book, STRONG MEAT.

Unfortunately, we are unable to accept your poetry for publication, as we (like most book publishers) rarely undertake collections for poetry by unproven authors.

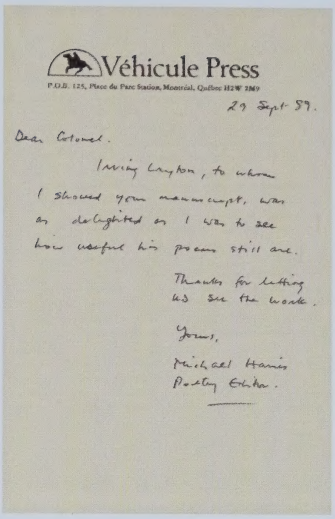
We wish you success in finding a publisher to publish your work and thank you for thinking of McGraw-Hill Ryerson Limited.

Yours sincerely,

Kathleen

Kathleen McCombe
Editorial Secretary
Professional & General Books

KMM/km



Véhicule Press

P.O.B. 125, Place du Parc Station, Montreal, Québec H2W 2M9

29 Sept 89.

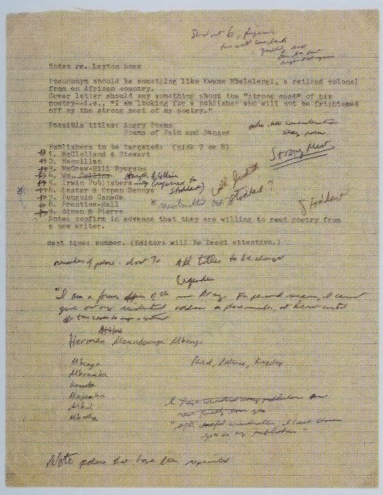
Dear Colonel.

Irving Layton, to whom I showed your manuscript, was as delighted as I was to see how useful his poems still are.

Thanks for letting us see the work.

Yours,

Michael Harris
Poetry Editor.



Notes re. Layton hoax

Pseudonym should be something like Kwame Kheilelegri, a retired colonel from an African country.
Cover letter should say something about the "strong meat" of his poetry--i.e., "I am looking for a publisher who will not be frightened off by the strong meat of my poetry."

Possible titles: Angry Poems
Poems of Pain and Danger

Publishers to be targeted: (pick 7 or 8)
1. McClelland & Stewart
2. Macmillan
3. McGraw-Hill Ryerson
4. Van Nostrand Reinhold
5. Irwin Publishers
6. Exeter & Orpen Dennys
7. Totonian Canada
8. Prentice-Hall
9. Simon & Pierre
Note: confirm in advance that they are willing to read poetry from a new writer.

Best time: summer. (Editors will be least attentive.)

another 6 poems: about To
(again)

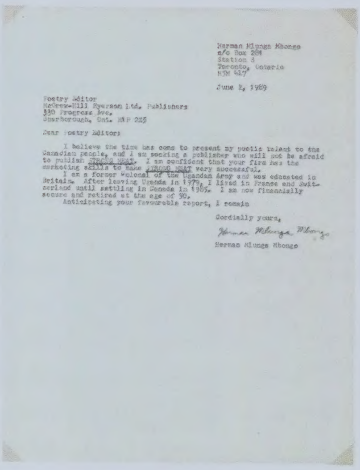
"I am a former Colonel of the Ugandan Army and was educated in Britain. After leaving Uganda in 1979, I lived in France and Switzerland until settling in Canada in 1985. I am now financially secure and retired at the age of 36."

Herman Mlunga Mbongo

Mlunga
Alexandre
Kwame
Mayamba
Alfred
Mbutu

Poet, Editor, Knight

Note: please do not use my publication
"[illegible] I have been
given to my publication."



Herman Mlunga Mbongo
c/o Box 298
Station S
Toronto, Ontario
M5M 4L7

June 5, 1989

Poetry Editor
McGraw-Hill Ryerson Ltd. Publishers
330 Progress Ave.
Scarborough, Ont. M1P 2Z5

Dear Poetry Editor:

I believe the time has come to present my poetic talent to the Canadian people, and I am seeking a publisher who will not be afraid to publish strong meat. I am confident that your firm has the marketing skills to make [illegible] very successful.

I am a former Colonel of the Ugandan Army and was educated in Britain. After leaving Uganda in 1979, I lived in France and Switzerland until settling in Canada in 1985. I am now financially secure and retired at the age of 36.

Anticipating your favourable report, I remain

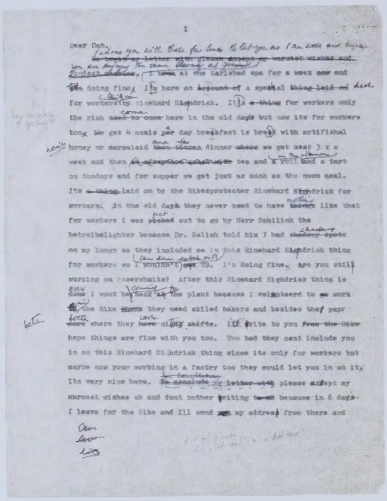
Cordially yours,

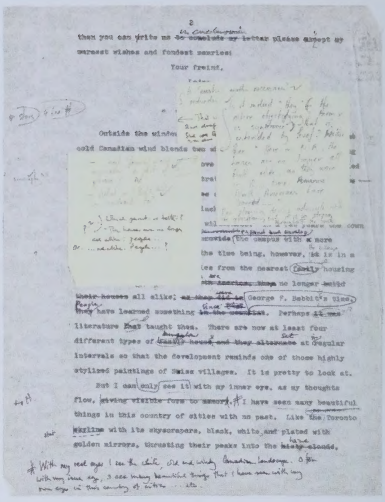
Herman Mlunga Mbongo

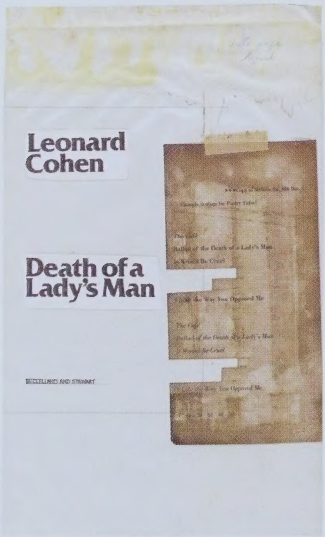
Herman Mlunga Mbongo

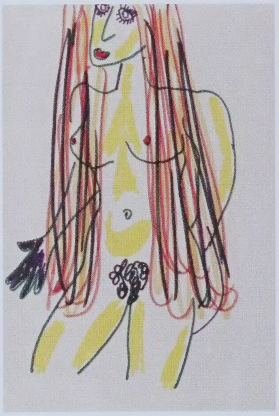
Four documents illustrating Crad Kilodney's 'Irving Layton' hoax, including two rejection letters.

documentation regarding the various stages that a manuscript undergoes on its way to publication, including copyediting, design and layout, and illustration. In the pre-computer typesetting days examples of page layouts using the traditional cut and paste technique can be found, as in the page mock-ups for Leonard Cohen's *Death of a Lady's Man*. Examples of galleys and page proofs, usually annotated with yet another round of changes, are also typically to be found in most authors' papers. Suniti Namjoshi's page proofs for *The Conversations of Cow* include original illustrations by Mary Meigs, but these were not ultimately used and the published text contains illustrations by Sarah Baylis. Joe Rosenblatt's papers document the placement of his drawings *vis a vis* his poems, as changes occurred during the layout stage for *The Voluptuous Gardener*. The *fonds* also contains variants of illustrations, such as a different version of "Pond Life" from the one published. This book is notable for its controversial publication history, as the large Manitoba printing firm, Friesen,





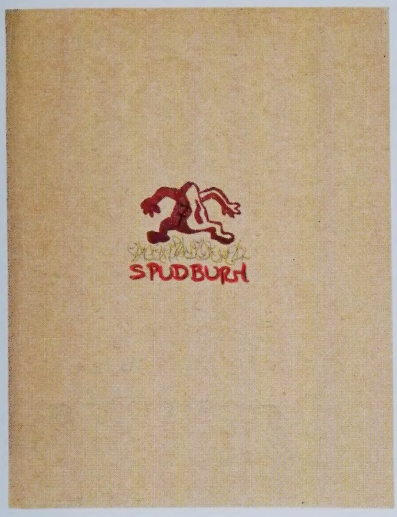




Editing notes by Josef Škvorecký, Paul Wilson, and Ellen Seligman for the *The Engineer of Human Souls* (top); title page mockup, and Leonard Cohen's own cover design for *Death of a Lady's Man*.

refused to print the book for the publisher, because one of the illustrations was deemed to be offensive to the staff. A public debate ensued and the publication date was delayed because it was ultimately printed in Hong Kong.

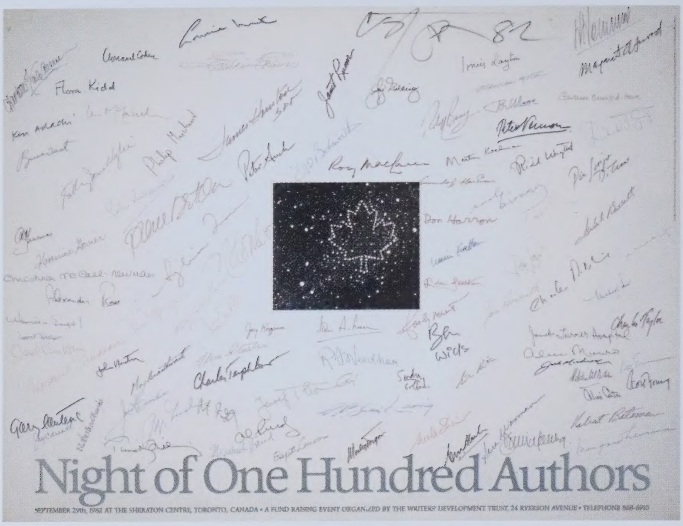
When a work proves commercially successful a further round of correspondence between author and publisher may take place, with respect to paperback editions, foreign rights for the English language edition, and foreign translations. A letter from Joy Fielding's German publisher, Random House, includes detailed sales figures and a rationale for the timing of the release of the paperback and hardcover editions of two of her recent books. Foreign language translation of English texts can be a lucrative aspect of publication, as evidenced by the number of foreign translations on display in the MacLean Hunter Room. Popular novelists such as Fielding and Atwood have had their work translated into over thirty languages, from Icelandic to Japanese. The Fielding *fonds* contains an inquiry from an Iranian publisher, which has not apparently come to



Spudburn #7, circulated to contributors only.

anything as there are no versions in Arabic script of any of her novels to date. Josef Škvorecký's papers are a rich resource for translation studies as he translated many English speaking writers, including Saul Bellow, Kingsley Amis and William Styron into Czech, while there is also extensive documentation on Paul Wilson's translations of Škvorecký's own works into English. The manuscript for the English translation *The Engineer of Human Souls* includes Škvorecký's notes on his characters and the subtle nuances of their speech, and several versions of Paul Wilson's typescript, with notes by Wilson, Škvorecký, and Ellen Seligman of McClelland and Stewart.

An aspect of the publication process that is often documented in literary *fonds*, and which researchers might not expect to find there, are actual examples of published works, such as the translations just discussed. The author is in the best position to acquire these titles consistently, and the Library is fortunate when we are able to acquire them along with the rest of the *fonds*. But other forms of published work can be equally valuable to researchers, and difficult for institutions to acquire by other means. For example, Leonard Cohen's papers include a copy of a little magazine, *Inglu,* to which he contributed a short story in 1971. Issues of these, and other short-lived or small circulation literary magazines, are now extremely scarce. The same holds true for works which are self-published, or issued in extremely limited editions, where the author's copy included in the total *fonds* is one of only a handful in existence. Included with Marshall Hryciuk's material, for example, are several different copies of *Spudburn*, a collaborative annual publication in which a dozen or so authors each submitted a piece, but which was circulated to the contributors only. The David Young *fonds* contains one of only ten copies of Sarah Sheard's self-produced book, *Geek*, which has a coloured frontispiece by Young. In the Solway collection is a very limited edition of one of his pseudonymous Karavis poems. Alberto Manguel's most recent accession includes a stunning copy of *Bestiario*, published in an edition of only ten copies, with original art by Salvador Retana. These, and similar scarce imprints, add yet another important dimension to the research value of authors' papers.



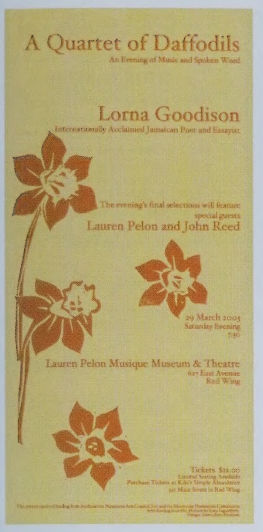
Poster, with authors' signatures, for The Night of One Hundred Authors.

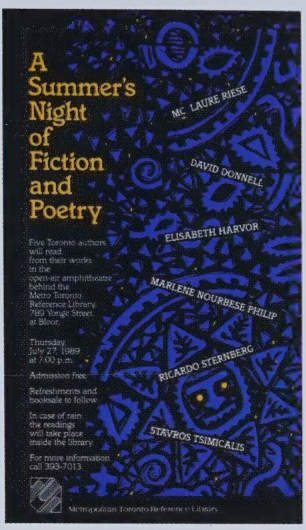
The Wider World (Cases Seven-Eight)

Once a work is published, whether in book form or in a literary journal or other format, it leaves the custody of the author and the small circle of people who have been involved with it thus far, and enters the wider world. The post-publication phase is documented in authors' papers by material relating to the publicity and promotion surrounding initial publication, including author tours, readings, and interviews. The publisher Jack McClelland was justly renowned for some of his publicity stunts, but one of the most successful that he coordinated was The Night of One Hundred Authors for the Writers' Development Trust, which paired authors with a gala fund-raising dinner. Jack Batten's invitation and follow-up letter of thanks are shown alongside the promotional poster with the signatures of the authors. Another unusual approach to marketing and publicity is found in Alberto Manguel's *fonds*, with a San Francisco bookseller issuing a series of author trading cards, resembling baseball cards. Agents also play a key role in promoting the authors they represent. Beverley Slopen's blurb for Howard Engel gives an indication of the rights, including film and radio, that were sold for each of his books.

Book signings and readings are an ubiquitous form of publicity for authors, illustrated here by a few representative items that include photographs of Rudy Fearon at a Toronto reading with George Eliot Clarke in the background, Erika Ritter at a book signing event, and posters advertising readings by Don Bailey, David Donnell, Lorna Goodison, and Eric Ormsby. Literary festivals are another way for authors to bring themselves and their work to the attention of the public, and there is documentation on these in many author collections, representing festivals both national and international, from Toronto's International Festival of Authors and the Vancouver Writers Festival to a poetry festival in South Africa attended by Lorna Goodison.

Author interviews, whether in connection with the launch of a specific work or more generally, are a valuable source of information on the professional and




A Summer's Night of Fiction and Poetry
MC LAURIE RIESE
DAVID DONNELL
ELISABETH HARVOR
MARLENE NOURBESE PHILIP
RICARDO STERNBERG
STAVROS TSIMICALIS
Five Toronto authors will read from their works in the open-air amphitheatre behind the Metro Toronto Reference Library, 789 Yonge Street, at Bloor.
Thursday, July 27, 1989 at 7:00 p.m.
Admission free
Refreshments and booksale to follow.
In case of rain the readings will take place inside the library.
For more information call 393-7013
Metropolitan Toronto Reference Library

Posters advertising a reading by Lorna Goodison (left) and David Donnell (right).

personal life of the writer. The Fisher Library is fortunate to have the *fonds* of renowned biographers Rosemary Sullivan and Elspeth Cameron which contain extensive original research material on the Canadian writers who were the subjects of their biographies. Represented in the exhibition is part of Sullivan's interview with Charles Pachter, conducted for her book on Atwood's early career *The Red Shoes*. Oral interviews, both in original audio-visual formats and in typed transcripts, are commonly present in many of our author collections. The examples on display are Maureen Harris's interview with Ursula LeGuin in connection with a four part CBC Ideas series on storytelling; Josef Škvorecký's interview, by mail, of Kingsley Amis regarding the translation of Amis' work into Czech, and Jack MacLeod's unusual self-interview for Sam Solecki.

Reviews, whether published or in the broadcast media, are another important dimension contributing to the commercial and critical success of a work. Authors' papers are a rich source of primary material, including both published and unpublished reviews, and reactions to reviews. Both sides of the reviewing process are documented as authors keep copies of their own reviews, as well as being involved in reviewing the work of their peers. George Fetherling kept separate scrapbooks of his own reviews, supplied by a commercial clipping service, as well as of the reviews he himself published in connection with his regular column in the *New Brunswick Reader, Books in Canada* and many other publications. A related aspect to reviewing is the work of writers in their role as judges of both literary prizes and on grants and awards panels. Many authors have participated in panels for the Canada Council, provincial arts councils, and the Governor General's and other literary awards. Alberto Manguel was a member of the jury for the 1999 International IMPAC Dublin Literary Award and his papers include details of its administration as well as promotional material on the prize.

The Booksmith #474

Author Trading Cards

ALBERTO MANGUEL

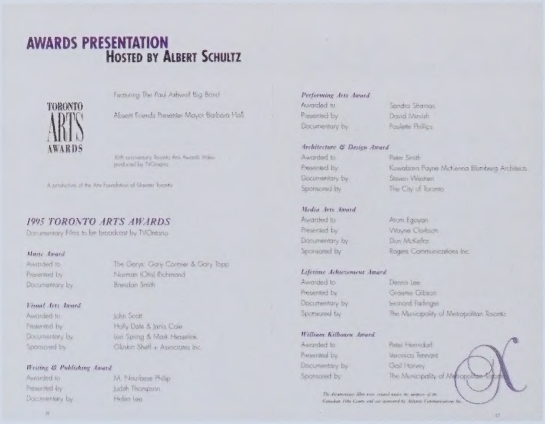
Alberto Manguel is a novelist, translator, editor and essayist. His remarkable ***Reading Pictures: A History of Love and Hate*** looks at the work of great artists - from the familiar to the undiscovered - and examines the stories behind them, while tracing the passage of life into art. More a tour of the psyche than of a museum, this book dares to ponder, with contagious wonder, why create?

Tuesday, October 16, 7 pm

1644 Haight Street, San Francisco
415 863-8688

Erika Ritter's ACTRA Award (left); author trading card #474, for Alberto Manguel (above).

Drawing of Dennis Lee by Gillian Johnson, and Lee's Toronto Arts Foundation Lifetime Achievement Award (below).



The authors represented in the Fisher collections have been the recipients of numerous literary awards, both national and international, from the Governor General's awards in several categories, to the Giller Prize and City of Vancouver Book Award, to the Chevalier de l'Ordre des Arts et des Lettres, the Booker Prize, Commonwealth Poetry Prize and the Norwegian Order of Literary Merit. On display as a sample of this type of material is documentation on Dennis Lee's Toronto Arts Foundation Lifetime Achievement Award, including his acceptance speech; Erika Ritter's ACTRA Award for radio drama, along with letters of congratulation from both the Prime Minister and the Leader of the Opposition; and a photograph of Eric Wright accepting the first Arthur Ellis Award in 1984.

Canadian Literary Manuscripts held by the Fisher Library

Note: Names in bold indicate material from the *fonds* is included in this exhibition

Allen, Ralph, 1913-1966	novelist, journalist, editor
Atwood, Margaret Eleanor, 1939-	novelist, poet, story writer, critic
Bailey, Don, 1942-2003	novelist, poet, story writer, playwright
Batten, Jack, 1932-	novelist, journalist, critic
Bauer, Walter, 1904-1976	poet, short story writer
Birney, Earle, 1904-1995	poet, novelist, editor, critic
Buckler, Ernest, 1908-1984	novelist, poet, story writer, playwright
Callaghan, Barry, 1937-	poet, translator, novelist, critic, editor, publisher
Cameron, Elspeth, 1943-	literary biographer, critic
Campbell, Marjorie Wilkins, 1902-1986	novelist, historian
Carman, Bliss, 1861-1929	poet, editor, essayist
Cohen, Leonard, 1934-	poet, novelist, songwriter
Deacon, William Arthur, 1890-1977	critic
De La Roche, Mazo, 1885-1961	novelist
Donnell, David, 1939-	poet
Eustace, Cecil John, 1903-	editor, short story writer, novelist
Fearon, Rudyard, 1953-	poet
Fetherling, Douglas, 1949-	poet, novelist, editor, critic
Fielding, Joy, 1945-	novelist
Finch, Robert, 1900-1995	poet, scholar
French, William, 1926-	critic
Gallant, Mavis, 1922-	short story writer, novelist
Garnet, Eldon, 1946-	editor, artist, novelist, publisher
Gibson, Graeme, 1934-	novelist
Goodison, Lorna, 1947-	poet
Gould, Mona, 1908-1999	poet, short story writer, broadcaster
Grey Owl, 1888-1938	essayist, nature writer
Hambleton, Ronald, 1917-	critic, novelist, poet
Harris, Maureen, 1943-	poet
Hryciuk, Marshall, 1951-	haiku poet, editor, publisher
Hughes, Isabelle G., 1912-	novelist, short story writer, critic
Keith, W. J., 1934-	critic, poet, scholar
Kilodney, Crad, 1948-	story writer, novelist, publisher
Lampman, Archibald, 1861-1899	poet
Layton, Irving, 1912-	poet

Leacock, Stephen, 1869-1944	humourist, novelist, short story writer
Lee, Dennis, 1939-	poet, critic, editor, children's writer, lyricist
LePan, Douglas, 1914-1998	poet, novelist
Livesay, Florence Randal, 1874-1953	poet, novelist
MacEwen, Gwendolyn, 1941-1987	poet, novelist
MacLennan, Hugh, 1907-1990	novelist
MacLeod, Jack, 1932-	novelist
Manguel, Alberto, 1948-	critic, anthologist, novelist, playwright
Markstein, Francis, 1914-1991	translator, poet
Marom, Malka	novelist, musician, documentary film maker
Mulhallen, Karen, 1942-	poet, editor, publisher
Namjoshi, Suniti, 1941-	poet, short story writer
Newlove, John, 1938-	poet, editor
Ó Broin, Pádraig, 1908-1967	poet, editor
Ormsby, Eric L., 1941-	poet, scholar
Page, Rhoda Ann, 1826-1863	poet
Payerle, George, 1945-	poet, novelist
Pomer, Bella, 1926-	literary agent
Purdy, Al, 1918-2000	poet
Ritter, Erika, 1948-	playwright, novelist, broadcaster
Rosenblatt, Joe, 1933-	poet, editor, artist
Ross, Malcolm, 1911-2002	editor, anthologist
Ross, W. W. E., 1894-1966	poet
Ryan, Oscar, 1904-	novelist, playwright
Scott, Duncan Campbell, 1862-1947	poet, novelist, playwright
Service, Robert, 1874-1958	poet
Škvorecký, Josef, 1924-	novelist, translator
Slopen, Beverley	literary agent, reviewer
Smith, A. J. M., 1902-1980	poet
Solway, David, 1941-	poet, critic
Souster, Raymond, 1921-	poet, novelist, editor
Sullivan, Rosemary, 1947-	poet, editor, critic, biographer
White, Samuel Alexander, 1885-1956	novelist, short story writer
Wilkinson, Anne, 1910-1961	poet
Wilson, Paul	translator, editor
Wright, Eric, 1929-	novelist
York, Thomas, 1940-1988	novelist
Young, David, 1946-	playwright, novelist, television and film writer

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Catalogue and exhibition by Anne Dondertman
Exhibition installed by Linda Joy and John Toyonaga
Digital photography by Jim Ingram and Bogda Mickiewicz
Catalogue designed by Stan Bevington
Catalogue printed by Coach House Press, Toronto

Front cover: First page of the holograph draft of Margaret Atwood's *Oryx and Crake*.
Back cover: Two drawings by Joe Rosenblatt entitled "Pond Life";
the bottom image is the one selected for publication.
Inside back cover: The Fisher stacks, housing manuscript material.

LIBRARY AND ARCHIVES CANADA CATALOGUING IN PUBLICATION

Thomas Fisher Rare Book Library

Canlit without covers : recent acquisitions of Canadian literary manuscripts : exhibition and catalogue / by Anne Dondertman.

ISBN 0-7727-6054-3

1. Authors, Canadian (English) – 20th century – Manuscripts – Catalogs. 2. Canadian literature (English) – 20th century – Manuscripts – Catalogs. 3. Manuscripts, Canadian (English) – Ontario – Toronto – Catalogs. 4. Thomas Fisher Rare Book Library – Catalogs.

I. Dondertman, Anne, 1952- II. Title.
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